



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

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# Newsletter

December 1996

## Dear Lake; a Review by Sally Michener

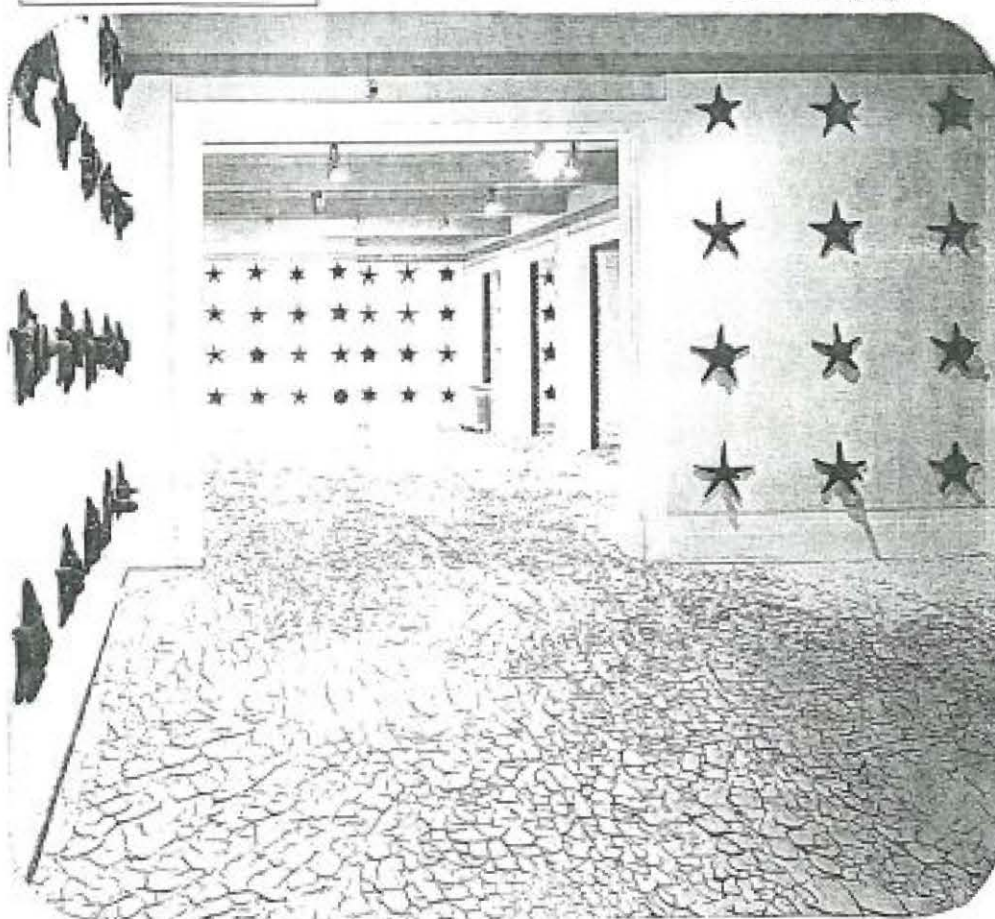
Both times I went to see this exhibition I stood quietly on the raised platform which stopped me from entering the gallery. I felt silenced, yet drawn to gaze inside — to peer into a dimly lit space. I took in the white, cracked, dried clay floor which extended through the total gallery space. The gallery had become immersed in a dry, bleached seabed, bereft of life. On the walls, in regular rows covering again the total wall space, were large symmetrical starfish shapes

made of a dark red to black clay with flat, dry surfaces.

This presentation is the most effective claybed floor to date. Sadashi Inuzuka began to use this notion in previous exhibits (viz. Richmond Art Gallery, B.C., C2G2 in Waterloo, Ontario and the Banff Fine Art Centre, Alberta). Before he made a circular shape inside the gallery space which was rimmed in with small stone or pot shapes. Here at the BAG, the sense

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Dear Lake by Sadashi Inuzuka



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I listened to Victor Cicansky on Gabereau this week. If you don't know who he is, he makes ceramic fruits and vegetables with rather erotic overtones. A naughty vegetable duo can be seen on the cover of the current issue of Contact Magazine. The divine Vicki must have liked him, because she let him do a lot of talking without those musical interruptions that the dull or incoherent guest receive from her. Vic waxed enthusiastic on the subject of clay, gardens and Saskatchewan (the last despite Vicki's disbelieving interjections). Vic was my advisor during graduate school and he had an alarming amount of energy, arising at 5 am to do tai chi in his garden before weeding and whatever else one does in the garden (I am, to my shame, a non-gardener). By 8 am he was usually hard at work in his studio listening to CBC, that great unifier of potters across the country.



I think that it might be proved that potters are the single largest constant listening group for CBC a m radio. I don't know a single one who isn't already depressed about the incipient doom of Morningside. But back to Vic; he was the reason I ended up in Saskatchewan for my MFA. He blew through Vancouver one autumn, very gale-like in force, and convinced me that the prairies would be a fine place to spend some time. And he was right.

My only other sojourn through the great flatlands had been in a 76 Honda Civic, with six of us crammed into it, on a 36 hour drive from Edmonton to Toronto. You will not be surprised to know that I had never, ever wanted to return. Having some lunatic theory that, in order to understand any relocation, land must be traversed by surface, I decided to go by bus this time. Greyhound was slightly less crammed than the Honda, but had a nasty way of pushing one out of the bus at 3 am to experience the dubious charms of the local coffee station. And not a single ceramic cup to be seen, despite being mere miles away from the famed Medalta pottery of yore. I don't know why, but I had somehow gotten the idea that a Medalta blanket pig might be acquired on the trip. Too many white bread sandwiches, perhaps.

But picture this, the bus rolls up to Regina, an improbably tree-lined oasis in the distance. It is sunrise, with not a dot

of a cloud to be spied, and we roll over the Wascana bridge, an exquisite product of the Depression with clay balusters that are formed and glazed like Egyptian lotus bundles. The next auspicious landmark is the Visual Arts Department, a handsome red brick building. I was enchanted (particularly with the apartment I rented two blocks from my studio at \$300 a month). In all honesty, I must add that had I arrived in two months later, I probably would have taken the return bus to Vancouver.

Vic mentioned the unity of the art community in Regina. It is something I miss. Here, I rarely go to an opening or exhibit that doesn't involve clay, and the people I see there usually work in the same medium. In Regina, artists have made a virtue out of necessity, and there is a strong cross-pollination between different disciplines, as the population is so small that all artists must support each other. Consequently, clay is far less 'ghettoized' than it is here, with the major galleries portioning out equal time to clay workers as well as the more avant-garde artists. And winter, horrible though it sometimes is, is a damned good time to spend in the studio, preferably with the kiln constantly going! Wow, all that nostalgia from a voice on the radio. I say that CBC delivers good value for my tax dollar...

Karen Opas

## Potter's Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 25th of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

### 1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

### Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40

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## Corner Chair

In the last two months I have lost three feisty feminine friends. They weren't potters, but each went through 80 years of life with an optimistic joy in life. This is for Lucille, Helene, and Edna.

### **Epitaph of a Lady Who Ran a Pottery Shop** (Found in a Church at Chester, England)

Beneath this stone lies Catherine Gray  
Changed to a lifeless lump of clay,  
By earth and clay she got her pelf  
And now she's turned to earth herself.  
Ye weeping friends let me advise  
Abate your tears and dry your eyes,  
For what avails a flood of tears?  
Who knows but in a course of years  
In some tall pitcher or brown pan  
She in her shop may be again!

Linda Doherty



## Letter to the Editor

Hi! K. Auman here. While surfing the net for things of Clay and Canada —I came across you. Enjoyed the newsletter and hearing about the catalogue project. I suppose I am a mini-test market for such a publication. My husband and I are currently exploring the possibilities of moving to Vancouver from Florida. The Catalogue is something I would purchase as an introduction to the BC clay community. It sounds fabulous!

There are some things that this mini-test market would hope to find included. I would hope to see a listing of the Centers for the Arts, as well as the Guilds, that seem to be everywhere. As I was reading the Newsletter's listings of workshops and exhibits, over a half dozen were mentioned. For a fee, the Centers could

subscribe to the Directory section of the catalogue. Also, it should include a listing of various craft and art museums. Hmmmm, and what about a few pages devoted to a calendar of events. If nothing else, the annuals that everyone looks forward to. Of course, you would charge a fee for the listings which would help defray expenses as it wouldn't cost as much to add the extra pages. This may alter the vision of the finished product, however it would expand the marketability of the finished product. If you aspire to a stunning singular edition which is keen for the grandchildren to have a copy of, sort of a Who's Who in Canadian Clay, then the marketability is considerably reduced.

I would also hope that this publication would be advertised in something like Ceramics Monthly, as well as Southern Living. Ceramics Monthly because I am having a hard time finding source material on clay in Canada. Oh, there is the occasional article on a Canadian, but not much with a broader brush stroke. And it seems the Pacific Northwest all too often stops in Seattle!!! Tourism may smile more kindly on this activity with these inclusions and outlets.... and what about making it available through AAA (seems half of America plans things through them).

We moved from North Carolina where some would suggest that clay was in fact invented! There we built our case for funding support by having someone write to the State of North Carolina's Office of Tourism. They professed their interest in discovering North Carolina pottery from traditional to contemporary. Shall we say what they sent cooked their own goose!!! I'd be delighted to knock on doors with inquiries and let you know what I gather. An address for the Office of Tourism would be a start. As someone actively trying to discover Canada Clay, your project would be a for sure purchase!!! Do try to design it in an update-able format even though it may not be your intention now. The hardest go is when you have to start from scratch all over again! Is there a publication like Ceramics Monthly that lists suppliers and such? I am trying to find out what brands of clay are available and at what price. I used to use Highwater Clay while in North Carolina. The move taught me

the folly of being attached to a clay body. But still it is convenient. Standard Ceramic Clay is everywhere in the US. I find it to be somewhat lifeless. Still no time is lost refining glaze fit if the body stays the same.

Currently, I am wanting to get into porcelain and am deciding between an "off the shelf" clay body or one of my own design. I've been inspired by some old articles by John Reeve (apprenticed with Leach, BC potter, but on loan to Nova Scotia at the time he wrote the article for Studio Potter). If you've heard of John Reeve could you put me in touch with him? Do you know of a clay body that meets his guide line of 64% - 80% Silica, 16% - 29% Alumina, and 3.5% - 8.5% fluxes. These he called Ultimate % Composition.

-What about your raw ingredients? Who are your suppliers? How dear are the prices? Oh gosh, I have to go metric! Oh, and do I have to live in Canada to join the guild?

Enough. I hope you can find time to answer any of these. Warm regards, thanks for all you are doing to serve the clay community.

K. Auman  
Auman[SMTP:auman@gte.net]

Thank you, K., for your suggestions regarding the catalogue. They bring up some interesting points. As to your questions regarding suppliers, Greenbarn is the biggest supplier in BC, their E-mail address is: [www.greenbarn.com](http://www.greenbarn.com). Your best bet for a publication that covers Canadian Clay is Contact, a full colour magazine that is published in Alberta, but is Canada wide in its scope. Check it at: <http://web.idirect.com/-contact>. You don't have to live in Canada to join the guild, you need only send us your address and a check for \$40 (Can) for a calendar year. If you send us a letter for John Reeve, we will forward it onto him.  
Karen Opas

\*\*\*It's not too late to be in the book.\*\*\* If you don't have the entry form and information, just give a call to (604) 669 - 5645 and we'll send or fax you the information.

## Noodling on the Net

Sometime ago I subscribed to Clayart -- a sort of cyberspace chatline for potters (mainly). After recovering from the surprise that so many potters are 'on the net' I am still trying come to terms with the amount of time they spend communicating! Although I am not a potter, my world does revolve around what potters have produced and are producing. I have always thought that potters have been treated poorly in the historical ceramic-related literature. Little is recorded about their lives so noodling on the net was an opportunity not to be missed. I suppose I am what is called a "lurker" -- that is, I listen but I seldom contribute. However, there is much to absorb and much to learn from these hundreds of potters who freely share their personal successes, failures, and challenges.

My image (somewhat stereotypic) of the techno-resistant lifestyle of the potter was the first assumption to be revisited. I could sense the enthusiasm of one potter who spoke effusively about all "those wonderful web pages popping up on [his] computer." Apparently he prints them out and uses them to decorate his studio. They provide, he says, "a little motivation" on those dreary mornings. So, at the end (or beginning) of each day, many potters -- known as "clayarters" on the list -- sit down and consciously spend time talking to other potters from all over the world. What do they talk about? Well, that is hard to categorise, so I downloaded two separate days of noodling on the net and sorted the subjects more or less into the following groups: debates about big intellectual issues, questions and answers of a technical nature, clay-related research and programmes, and work-related health problems.

One of the big issues that often appears has to do with questions such as "is hand-built pottery worth more money than slip-cast or ram-pressed"? This extends into defining (and patrolling) the borders between amateur and professional potter...how this is defined depends, of course, on who is doing the defining. The art/craft debate pops up fairly consistently and it is one I think about and frequently consider when teaching. It only appeared once in my two-day noodling but I have noticed that t

he pendulum swing of opinions is fairly predictable, often with Peter Voulkos identified as the fulcrum.

Regardless, every now and then an interesting solution is offered: my favourite is the one that proposes that all objects signed on the front can be considered art and all those signed on the back or bottom are to be considered craft. There was a short conversation about the relationship between the selling price of a single dish versus a "set" of the same dishes. This triggered memories of previous, often heated, discussions about commissions/percentages/time as money, and so on. The various interpretations of how you define value is, I believe, an ongoing and emotionally charged issue. Lots of clayarters want to talk about technical problems. For example, need advice on whether you should put wood in a gas kiln? The question was whether anybody had put wood bits into a bisque fire in a gas kiln to reduce TSigged pots with the wood/smoke -- and at what temperature would one insert the wood pieces into the kiln so that the wood would smoke or burn slightly? One respondent reported that she built a saggar with old soft brick and applied garbage (citrus peels, banana peels, mango etc) dipped into bone ash, to the TS. She then placed charcoal in or near the pots, and stuffed (her word!) layers of sawdust, leaves, pine branches and sawdust if available, in and around the pots. She recommends slow firing so that steam/water in the organic material can be released gently.

Other clayarters look for the perfect way to load a kiln -- is there one? Some asked whether the warping of a vessel had something to do with where it is placed in the kiln, or has it something to do with the throwing and drying steps? Of course, the merits of various makes of kiln are much discussed -- there are those with poor elements, those with ill-fitting lids, those that need a master electrician to install, and those that don't do what they said they would do...and so on. Tony Hermesen (Enderby, British Columbia) thanked others on the list who helped him solve the problem of white spotting in Majolica (if you want to know you can find him at [thermsen@jetstream.net](mailto:thermsen@jetstream.net)). Recipes for glazes abound on the list. Of course you have to know what OM#4, or EPK, or

Zircopax or Pemco Frit 25 means before you can try any. Not being a potter, this strange alchemy is beyond my comprehension. Then there are those who have the problem of glaze flowing into, and blocking, holes intended for hanging platters. Nothing seemed to work. Then along came Sue...all you need to do is fill those holes with the semi-hardened wax resist from the underside of the lid of your handy jar of resist. The only down side to this was that the platters sometimes cracked in the weakened spot where the hole was situated. Back to the drawing board? No way! All you have to do, says John Lockett (Birmingham UK), "is get a glass drill bit, make a low wall of clay around the hole, fill resulting reservoir with a lubricating oil and drill away" Problem solved? Whilst on this track of great solutions...did you know that the problem of pinholing and bubbles in copper red and rutile glazes has been cured by eliminating Thomas ball clay from the clay body and replacing it with Foundry Hill Cream? And, did you know that those little bits of plastic that you find in your glaze probably arrived via the glaze mixer blade on your power drill nicking the sides of your mixing bucket?

One tried and true method of solving technical problems is to attend workshops. Such things are often posted. By the time you read this you may have missed Robin Hopper's workshop at Utah State University on October 24th, and the Potters Festival at Seagrove may now be long gone. However you haven't missed the workshop offered by Jeff Oestreich in January 1997. It will be held at Mt. Hood Community College, Gresham, Oregon. Jeff, a studio potter for 25 years, served an apprenticeship with Bernard Leach at the Leach Pottery in England. His work has been widely exhibited and is internationally collected. For a closer look at his work check out *Ceramics Monthly*, May 1988. Talking of Leach - John Leach will be here in Vancouver next May -- don't miss him! And, there is NCECA in Las Vegas in 1997 - lots of talk about that. I have never been but it seems from the postings to be the big event of the year. I understand that it includes scholarly





## Noodling on the Net, cont.,

papers, workshops and a huge trade fair. Perhaps the art history instructor in Bloomington, Indiana, who is searching for a good reference on lustre-ware, should attend. She just might run into the teacher looking for a good Ceramic history text book (good luck!), or the beginner potter searching for general reference material, or the student hunting for something that will help him build a potter's wheel, or the studio potter trying to piece together the history of an older wheel that "is beautifully balanced."

Sometimes, and finally, the conversation is quite personal. Potters do, it seems, suffer a number of physical ailments directly associated with their work. Carpel tunnel syndrome occurs frequently on the list. Some go for surgery, some use weight-lifter's tape, others point to the curative values of vitamins B-6 and E, whilst others believe in stretching limbs and hands. The other most mentioned, and painful, ailment is a torn rotator cuff. Apparently often caused by hunching over work, and felt keenly by hand-builders, some have resorted to chiropractors with special training in sports problems who have instructed in correct body positioning. Did you know, for example, that slight changes in your body positions can increase pressure up to 5 times your weight on a given point on your body when static. When moving this can increase up to 25 times. Surgery seems, as with CTS, to be viewed as a last resort -- exercise and anti-inflammatories and a change in diet can help. The book "The Food Pharmacy" by Jean Carper was recommended.

When I started this article I thought it would be brief but, like the list, it seemed to have a life of its own. Perhaps this synopsis is enough to tempt you to join other exciting and involved potters, and other folk interested in clay. Noodling on the net starts by typing [LISTSERV@LSV.UKY.EDU](mailto:LISTSERV@LSV.UKY.EDU) and you're on your way. As I look over my Clayart digest I see I have missed the discussion of how to stop clay from freezing, the itinerary for the English summer garden tour, the decision to burnish or polish and, heaven forbid, something about Shivering Albany.

Carol E. Mayer

## Walls of Clay

Andrew Wong's Great Wall was a response to the call for entry for the Off the Wall exhibition which has just closed. The following is partially excerpted from his catalogue statement.

'As a child growing up in Hong Kong I was told many stories surrounding the Great Wall, and about the Emperor Qin Shihuang (259 -210 BC). He was, in a sense, like Mao --an exceptional and immensely powerful man. For the first time in China's history he established a unified, multi-national feudal country under one centralized authority. His most remembered achievement was rebuilding and extending of the Great Wall, transforming it from a fragmented and ineffectual defense into a formidable barrier over 3000 kilometers in length.

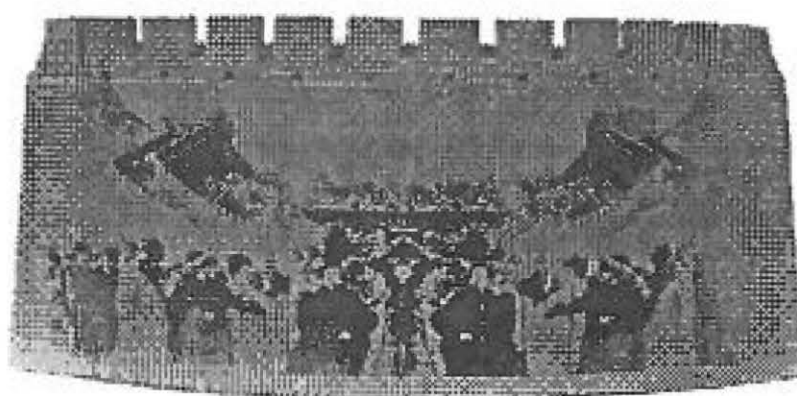
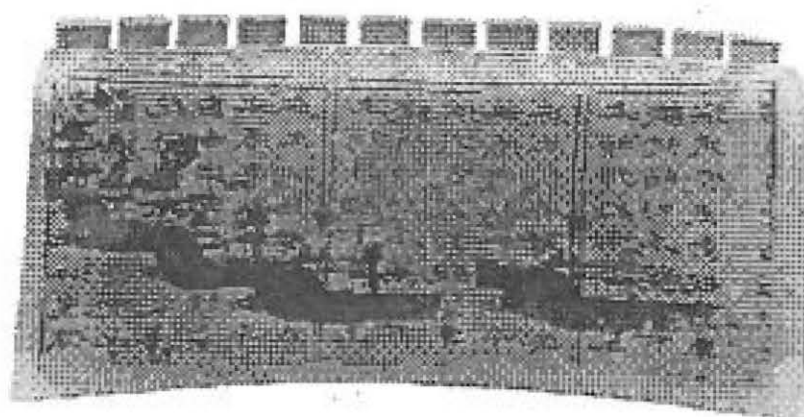
My idea of building a clay structure of the Great Wall came immediately and

naturally when I first heard of the exhibitions' title. To me the Great Wall is significant both in terms of history and culture.

On the exterior of the wall I chose to put a serene, scenic, friendly image of the Great Wall with Chinese officials welcoming President Nixon. But on the interior I appropriated Jeff Widener's image of the parading tanks on Tiananmen Square during the June 4th incident, overlaid with an old Chinese quote about harmonious ideology.'

Andrew Wong

Coincidentally, the Province newspaper recently featured an article about Li Guobiao, party leader for his village (and enthusiastic potter, no doubt), who was fined for illegally building a kiln. His kiln was built with very special bricks, he demolished a 70 meter section of the Great Wall to build it.



"Great Wall" by Andrew Wong

## Guild News

Another month has come and gone in a blink of the eye - what happened to November? It's hard to believe that it is now less than one month to the end of the year, when everything begins all over again! It is obscurely comforting to know that the big picture doesn't change that much from year to year.

Much of the last month was spent finding both immediate and long-term solutions to the unexpected problem of once again being without a bookkeeper. I'm very very pleased to say that the bookkeeper who finished in the summer has had some spare time recently and has taken us under her wing until the end of the year. The long term solution is still in the works, but the board has several options to choose from. It will prove to be very timely to have Ann back on board to finish the year off and bring us up to date; the accountant will have all the year-end information much earlier than he did last year and it is our intention that the membership will receive the '96 financial statements well in advance of the AGM (Friday, May 2nd, 1997, place TBA).

"Off The Wall", the juried exhibit organized by the Potters' Guild of BC, has just finished a successful two month installation at the Port Moody Arts Centre. Many thanks to those in the Blackberry Gallery (and their volunteers) for their thoughtful setup and careful dismantling of the show. From all accounts, this Gallery proved to be a very good space for a 3D show of this kind, and accommodated the work very nicely. A final congratulations to the ten artists involved in the show (p.s. your work is available for pick up at the Guild office, or please call to make shipping arrangements).

As one project finishes, another begins. Registrations are still being accepted for **Made In Clay '97**. For more information, please refer to the November issue of this newsletter, or call the Guild office.

Catalogue registrations are also still being accepted - it is not too late yet! We have received some participant's information,

and anticipate many more coming in before the end of the year. Recent registrants include: Penny Birnbaum and Jean Fahrni (Vancouver), Heather Chapman (Maple Ridge), John Charnetski and Rondeau Fenton (Nanaimo), Lesley Lloyd (Williams Lake), and Harriet Hiemstra and John Roberston (Cobble Hill). The fundraising event (as yet unnamed!) is tentatively scheduled for the latter half of March. Tickets will be available at the Gallery of BC Ceramics in mid-December (or charge by phone 669-5645!). The price has been set at \$80 (incl. GST) and provides admission for the ticket holder and one guest to the event. The pots to be donated for this fundraising event should be delivered to the Guild office in the last week of January (they will be on display in the Gallery of BC Ceramics for the month of February as a "preview"). Although this call for donated pots has been put out to those registering for the publication, we would welcome pots donated from other Guild members too!

## Gallery News

The Gallery of BC Ceramics has once again had a record month for sales. November was up 54% over last year and 26% above the target figure for the month. This brings our annual sales to date 6.44% higher than last year and leaves lots of room for December sales to increase our '96 totals substantially over last year!!! The Gallery has been receiving lots of stock to support brisk December sales. If you are interested in volunteering some time the week prior to Christmas, please let us know (there are currently five shifts still available). I think those who volunteered last year would agree that spending four hours in the Gallery was a great experience; meeting customers, getting to know the Gallery Assistants, and just being part of the hustle and bustle is not a bad way to spend an afternoon!

The December Gallery exhibit was again planned to encourage all members of the Guild to participate. Unfortunately, *Clay You Can Hold a Candle To* has received a minimal response from the membership

at large, with so far only three members bringing in their work (fortunately, several gallery artists also brought candleholders in, but all the work we have is now on display). If you are planning on bringing in some candleholders, please do as soon as you can - the work in the show leaves as it sells, so replacement stock will definitely be needed!

In January, the Gallery will again have an annual 10% Off Sale (the discount is absorbed by the Gallery; artists receive their regular commission). Any artist who does not wish their work to be included should contact the Gallery before January 1st.

In February, as a means of recouping some of the Gallery's expenses for damaged work, we are thinking of having a members only day when these pieces will be available for sale at significantly reduced prices. The pieces would be on display upstairs and would not be available to the general public. If you do not wish your damaged work to be included in this private sale, please advise me as soon as possible. In January, I will identify those artists who would be included and will phone or send a letter as a reminder.

And, at last, gallery artists will receive in January the long awaited letter regarding the changes in inventory codes and reporting in anticipation of the new system which will be in the Gallery February 1st!!

Happy Holidays!  
Jane Matthews

### Gallery of BC Ceramics - 1997 Exhibits

March	Tozan Society
April	Susanna Carnie (Studio 5)
May	Linda Doherty
June	John Cloutier
July	Theme Show - Tea Party open to all members
August	Mary Fox
October	Margaret Hsu
November	Stephen Cooke

# Don't Forget, Your 1997 Membership Fees are Due

## Dear Lake, Cont. from Pg. 1

of a total cracked surface is confident and complete.

The title *Dear Lake* makes reference to the actual Deer Lake inside the Burnaby Art Centre grounds, and is like an affectionate address to something cared for or held in high regard. This reference directs me to consider environmental issues of our fragile eco system. Sadashi's work gives me an experience of precariousness. His insistent refusal to let us enter this immobile place becomes a silent warning. I was enveloped in a mood of impenetrable solitude and loss. The large starfish shapes both embellish the space and form a slow, almost "dead slow" pulse or tempo of the place. Barely living or dead—I was not sure.

The dark colouration and beautiful yet tortured shapes of the starfish made this seem like ill remnants of life on this planet. The placement demanded an overall response to total pattern. However, looked at individually, each starfish is sensually fingered and altered in distinctive specificity. They are twisted, torn, stroked

poked and rubbed. I wanted to examine them more closely, but was held back. Sadashi is a master of sensual surface and I felt teased by this prohibition to enter closer than the front door. This was an effective device which demanded contemplation of the whole picture—from a distance.

While the installation was calm, powerful and aesthetically beautiful, it was also sad with a lingering melancholy. It was as if I was trapped and impotent in a chain of events which will end life on this planet as we know it. The elements of the sun and sea are essential to life. This installation deliberately left out the sun and the sea.

Sally Michener

(*Dear Lake* was on view at the Burnaby Art Gallery from September 7 - October 27, 1996.)

We will be sending out a membership list in the January or February issue of the Newsletter, if you don't want to be included on the list (it contains name, address and phone number) please leave a message for Karen at 669 - 5645.



*Nature of Things, (detail)*  
1996, ceramic



*Bug Dream, (detail)*  
1990, ceramic

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## John Leach, A Potter's Heritage

The potter and his clay speak an international language. This was the message with which Bernard Leach rekindled Western appreciation of handmade studio ceramics in the early years of this century. Through his pots, his writing, his travelling and his teaching he exemplified the potter as creative philosopher. Inspired by the artists and potters of Japan, Bernard Leach saw his role as a cultural missionary between East and West. One of his most devoted students, his eldest grandson John Leach, is discovering like pleasures and fulfillment in communicating his beliefs and experiences around the world.

John sees himself as a link in an international family of potters, past and present: "the potter's world is full of wheels within wheels", he explains. Whenever he can spare time from his pottery schedule, he enthusiastically engages in lecture tours and workshops. During the past ten years he has travelled across Europe, Canada and the USA to communicate his skills and philosophy.

While he would modestly dismiss any comparisons with his grandfather, John shares a similar unquenchable enthusiasm and infectious humour, and audiences recognize a familiar hands-on expertise and wealth of observant pragmatism. All of which makes his demonstrations and lectures an unforgettable experience. In his creative work John acknowledges a strong affinity to the Leach family tradition. His wood-fired kiln is built in the Japanese climbing style adopted by Bernard Leach for the Pottery at St. Ives. John's pots keep alive the original Leach philosophy of beauty through simplicity of form. He works with a discipline and dedication inspired by his earliest memories of work at St. Ives.

John did not have a formal art school training; his skills developed through a strong workshop tradition, disciplined in the production of functional pottery. Between 1957 and 1963 he apprenticed with Bernard and David Leach. He also trained with Colin Pearson and Ray Finch. It was not until the early 80's that he felt

able to free himself from the limitations of this work ethic to produce individual signed pieces that explored a wider range of shapes and creative impulses. This emerged after a study tour of Nigerian potteries. He still produces his classic "Muchelney" kitchen pots, which have been used continuously for over 30 years. They are used daily in thousands of homes and are also included in museums as representatives of contemporary English stoneware, the pots instantly recognizable by their robustly rounded shapes and distinctive flame-toasted finish.

Their simple strength declares the Leach relationship. But there are also echoes of English mediaeval pottery, particularly in the large jars and bottles. A hint of Middle Eastern influence in some shapes alludes to leather drinking vessels. And there is a discernible empathy with early American domestic handmade pottery.

It was the American potter, Byron Temple, a fellow student at St. Ives, whose work provided the impetus for the "Black Pots" series. Fifteen years ago he began to explore anew the possibilities of his 'unpredictable dragon', his wood-fired kiln. The smoky black pots, each uniquely branded with a delicate white line, are the results of this development. They are glazed on the inside only, and the natural exteriors glow warmly with flame markings. John finds that firing the kiln is always a time of great anticipation: long hours of carefully regulated stoking, unbelievable heat, flames up to 50 feet long and everywhere the heady scent of wood smoke. Even after 40 years, he finds the excitement as potent as ever!

"I feel I have been particularly privileged in life," he admits. "I was taught my craft by two of the finest teachers, my father, David, and my grandfather. And I have had the advantage of being able to travel to so many parts of the world; to see and to experience the local culture." In his pots, in his teaching, and in a new determination to adhere to environmentally sound principles, John Leach feels a personal responsibility to give thanks for this good fortune.

When John enthuses about "the biggest, the best and most important thing I've

ever made out of clay", you might pardonably assume that he was describing a pot. Not so, in fact he is talking about a pond. No ordinary backyard pond—but a water wildlife haven he has created on land next to his home and pottery at Muchelney, Somerset in the peaceful English west country. In 1986 John bought 9 acres of wetland pasture with the idea of growing trees there. He wanted to compensate for the wood he burns in his kiln and, admittedly in a very small way, to help regenerate British woodlands.

Born in tree-barren West Cornwall, John acquired an early sensitivity to the value and beauty of mature trees. Ironically, his life-long obsession with wood-firing created dichotomy which on the one hand recognized the sanctity of trees and, on the other, delighted in the result of burning them. Although he realized that whatever he did would only have minimal effect on the total problem, John became determined that he must do something.

He decided that he would attempt to replace a tiny bit of environment that he was constantly destroying. His new woodland will, a century from now, ensure a stock of timber for a future generation of makers and crafters. Some of the new trees are already tall enough to provide summer shade, although John knows he cannot hope to see the woodland in full maturity. "Even though as potters, we use materials which are cheap and abundant, we must act as good stewards. We who dig holes in the ground to remove clay need to show that we can put those holes to sympathetic use."



John Leach will be giving a 2 day workshop May 24 & 25, 1997 at the Shadbolt Centre. The cost is not yet fixed, but should be \$60 or less. More details in the next issue of the Newsletter.



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## Vegas Bound —NCECA 97

NCECA '97, Guilty Pleasures, kicks off at 7 pm, Wednesday April 2 and finishes with a dance on Saturday, April 5.

Here are a few of the events that will occur during that time.

Weds. —all day shuttle busses to selected exhibitions (the city will be full of clay).

—Opening ceremonies with keynote address by David Hickey.

Thurs. —Panel: Small, Tight and/or Precious: Why the Hell Not? -Patti Warashina, Richard Shaw, Richard Notkin

—Single Firing: The Ecological Alternative -Louana Lackey, Marcia Seisor, Dennis Parks

—Demonstrations by Philip Cornelius, John DeFazio and Judy Onofrio

—Kiln Doctor Clinic with Nils Lou

—International Slides Forum

—From Stoneware to the Stars -Kathy Fuller, Laura Browder and TBA

—Demonstrations by Toby Buonagurio, Sana Musasama, Matt Nolen

Fri. —Regarding the Lidded Vase by Charlene Roth

—Clinic: Doctor Doctor -Irwin Abraham MD, and Christel Harrison, OTR

—International Slides Forum

—Table Top Icons by Michael Hall and Patricia Glascock

—Pottery Pedagogy: Glory, Glitz, Gloom? with Kevin Hlunch, Chris Staley, Bill Brouillard and Polly Ann Martin

—Sodium Vapor Glazing: a Measure of Pleasure, a Measure of Guilt -Janet Mansfield, Ruthanne Tudball, Will Shynkaruk.

—The Arts and Public Funding: Gender, Homophobia, Ethnic Prejudice by Jay Lacouture

—Ceramics in an Information Age with Linda Arbuckle, Jack Troy, William Hunt and Wendy Rosen

—Clinic: Glaze Doctors: Commercial Low Fire Glazes -David Gamble and Steve Howell

—Lecture: Confrontational Clay by Judith Schwartz

—Lecture: Ceramics and Archaeology by Ceil Strudevart Leeper and Ellen Bedell

—NCECA Fellowship Fund Cup Sale

Sat. —Emerging Talent

—Closing Lecture by Tony Hepburn

NCECA will once again sponsor its very successful cup sale, the proceeds of which will go to the NCECA Fellowship Endowment for Undergraduate Students. Donations are greatly appreciated. The pieces may not exceed 9 x 9 x 9 inches. Please deliver cups on Wednesday, April 2, to the Bronze room 4 on the casino level of Bally's Las Vegas.

Registration cost is \$140 (US) and includes a follow up booklet on the conference. You can get a registration form from Regina Brown at: 1- (800) 99 - NCECA.

I checked out costs of hotels nearby, but prices all seem about the same, without the added benefit staggering down from the room to the early morning demo's and lectures. The rooms at Bally's go for \$88(US) per night for 2 person occupancy, 1 additional body is allowed for an extra \$15(US), plus a 8% hotel tax on the total. Flying out of Bellingham saves almost \$100 costing \$220 (CAN) return.

If you are interested in attending please contact me by December 15 (604/ 874 - 7134), as the cheap seats vanish quickly and the hotel rooms may be gone (April is the height of convention season in Vegas). Food is incredibly cheap, but you will want to bring some spending (and perhaps some gambling) money, because the trade show that accompanies NCECA will make your mouth water. At the last one I attended I bought a shippo banding wheel at a third of the price I would have paid in Vancouver, even with the exchange factored in! And the Dolan tools booth was another great spot, plus glaze pencils and all sorts of interesting books, magazines, t-shirts etc.

Karen Opas

**HOTLINE**

**(604) 684 • ARTS**

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→ PERFORMING AND VISUAL EVENTS INFORMATION

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## Unclassifieds

### **For Sale:**

Kickwheel with cement flywheel, needs to be assembled. Price \$160. Call Jackie at 731 - 7182.

### **Wanted:**

A booth partner for Made in Clay 97. Please contact Julia Maika at 669 - 5645 if you are interested.

### **For Sale:**

Olympic Gas Kiln, 10 cu. feet with shelves & pyrometer, \$500 OBO.  
Estrin Electric wheel, \$150 OBO  
Call or Fax Martha at 980 - 1701.

### **For Sale:**

Metal shelf unit. 6 1/2 ft. x 3 ft. x 2 ft.  
6 moveable shelves, Very sturdy, will need to be disassembled to move it. \$175  
Phone Jackie at 731 - 7182.

### **For Sale:**

Estrin wheel, like new. Batts, 2 sizes, cone 10 clay, assorted tools, plastic buckets. \$375 for all. Contact Verlee at 266 - 7881.

### **For Sale:**

**The Heritage Pottery & Gallery** in Parksville. Mr. Robert Stocker (owner) is offering his business for sale. The Gallery is located strategically on the Highway into Parksville from the south. The Gallery is well known on Vancouver Island & the Lower Mainland. The business has customers returning from across Canada and many parts of the USA. Shipping is done worldwide, but mainly in Canada & the USA.

The Gallery purchases pottery from approx. 40 potters, mainly from the Islands and the Lower Mainland. Paintings are by local artists and are in the Gallery on consignment. The retail area is 1500 sq. ft.

There is also an area adjacent, through a doorway, about 35 ft. by 20 ft. which can be used as a studio by 1 to 3 potters. This is an established area and has been occupied continually by professional potters until very recently. Rent is by negotiation and is about \$10.60 per sq. ft., triple net at present. Contact Robert Stocker, The Heritage Pottery & Gallery, #5 - 1209 E. Island Highway, Parksville, BC, V9P 1R5. Phone (250) 248 - 8707.

### **Vancouver Christmas Craft Market 15th Anniversary Sale**

Friday, December 13, 12 pm - 9 pm  
Saturday & Sunday, December 14 & 15,  
10 am - 5 pm. Van Dusen Botanical  
Garden, 37th & Oak St. Vancouver

## Calls For Entry

Faenza, Italy, "50th International Ceramic Art Competition for the Young Generation" (Sept. - Dec. 97), open to artists under 40 years old on December 31, 1996. Juried from 3 slides per entry (up to 3 entries), resume, official certification of age and critical dossiers. Cash awards. For entry form contact the Museo delle Ceramiche, phone: 54 62 12 40 or fax: 54 62 71 41. **Entry deadline December 14.**

"Women's Work" seeks craft works which explore the concepts of strength, healing, comfort and self-empowerment. Works will be displayed first at A Show of Hands Gallery in Toronto, and then travel to the Marvell Koffler Breast Cancer Wing at Mount Sinai Hospital. Since the roots of the arts and crafts movements at the turn of the 1880's, craft has traditionally been a vehicle for women's creative voice. We must use our voice of craft in a fresh and contemporary way. Please submit slides and photo's along with bio/CV to A Show of Hands Gallery, 1947 Avenue Rd., Toronto, Ontario, M8M 4A2. Call (416) 782 - 1696.

**Entry deadline is January 1, 1997.**

### **"Jinro International Ceramic Art Competition"**(June 30 - July 18, 97).

Workshop and Seminar, work completed during workshop will be exhibited. Selected artists will receive airfare, accommodations, materials and scheduled trip. For an application form, send international SASE to Hongik University Ceramic Research Institute, 72 - 1 Sangsoo-dong Mapo - gu, Seoul: telephone 82 2 320 1222 or fax 82 2 325 4449.

**Entry deadline January 15, 1997**

"The Art of Living" (March 97) seeks submissions on the theme of the chair, to be held at the Evergreen Cultural Centre in Coquitlam. Contact Sarah Dobbs, Visual Arts Manager at phone; 604/927 - 6550 or fax; 604/927 - 6559.

**Entry deadline is January 6, 1997.**

"Uniquely BC" (March 9 - 11, 97) seeks crafts people who have not previously participated in this sale. These booths are sponsored by the BC Ministry of Small Business, and fees are \$135 for residents outside of the Lower Mainland and \$175 for residents of the Lower Mainland. For entry form send to BC Creative Arts Show, 2860 Progressive Way, Clearbrook, BC, V2T 3X8. Tel. 857 - 1788 or 1 - 800 - 672 - 0103 or fax 604/854 - 3087.

**Entry deadline is January 10, 1997.**

"Fusion" (The Ontario Clay & Glass Association) is opening the 'salon' of the Gardener's Cottage for exhibitions and sales. This room is 12 ft. x 11 ft. with a big bay window. Fixtures in this room include 2 oak shelving units and 8 plinths of various sizes. Individuals and groups are invited to submit one page proposals with slides, along with \$20 submission fee. A jury will fill 12 one month slots. There is an administration and rental fee of \$100 to Fusion members and \$200 to non-members. Contact Gillian Eames at 1067A Bathurst St., Toronto, Ontario, M5R 3G8, phone 416/538 - 0600 or fax 416/438 - 0192.

**Entry deadline is January 10, 1997.**

### **"IX Panevezys International**

**Symposium"** (June 30 - August 1, 97). 7 artists will be selected to participate in residency and exhibition. For application form contact Jolanta Lebednykiene, Director, Panevezys Civic Gallery, Respublikos 3, 5319 Panevezys, Lithuania or fax (370) 542 - 4721.

**Entry deadline January 15, 1997.**

"Face the Nation III" An international mask competition to be exhibited at the Design Gallery, Davis, California. Open to all artists, work must be wearable. Contact Rhonda O'Brien, Face the Nation, Department of Environmental Design, University of California, Davis, CA, 95616 or call (916) 752 - 4139.

**Entry deadline January 31, 1997.**

Continued on Back Page 

## Calls for Entries Cont.

"International Exhibition of Works Spiritual, Liturgical or Religious" (March 16 - April 13, 1997). Juried from slides. Awards \$2500, including an award for installations. Fee \$24 for up to 3 entries. Sponsored by the Liturgical Art Guild. For prospectus send #10 SASE to Contemporary Works of Faith, 214 East Selby Blvd., Worthington, Ohio, 43085, Entry deadline February 1, 1997.

"The Clay Cup VI" (April 23 - May 31, 97). Juried from slides by Mark Burns. Awards total \$2500. For prospectus write: Clay Cup VI, School of Art & Design, Mailcode 4301, Southern Illinois Univ., Carbondale IL 62901 - 4301. Entry deadline February 7, 1997.

\*\*\*First Annual Coombs Country Craft Fair\*\*\* (July 18 - 20, 1997). This will be held at the site of the Blue Grass Festival at Coombs Rodeo & Fair Grounds, which has now become available. Because we know the fair will be successful, we've booked the third weekend in July for subsequent years,

ensuring the continuity of times and dates for this offers. Our intention is to offer a juried, quality, reasonably priced, money making summer craft fair of not more than 80 - 85 participants. Coombs is one of the heaviest tourist draws on Vancouver Island. Every person on their way to the West Coast passes by the fair site. Background wise, we have owned and managed the Heritage Pottery Business, and worked in the real estate and travel business.

All work will be juried from five clear photographs of your work. Fees are \$275 for a 10 x 10 outside booth, \$550 for a 10 x 20 outside booth, and \$300 for and inside 8 x 10 booth. There is a maximum of 2 exhibitors per booth. Contact Joy Speight and Allan Armstrong at: Coombs Country Craft Fair, 8342A Sabre Road, Lantzville, BC, V0R 2H0. Phone: (250) 390 - 2387 or fax: (250) 390 - 0560 Entry deadline February 15, 1997.

The Coastal Incident, a new gallery in Yaletown (Vancouver) is seeking submissions for its art and gift gallery. Contact (604) 669 - 2500

## Workshops

Jeff Oestreich will be at Mount Hood Community College, Gresham Oregon for a workshop and slide show Jan. 17 - 18, 1997. The workshop will accompany "The Flourishing Tradition: One Mentor, 12 Paths", an exhibition featuring the work of potters who studied with Warren MacKenzie. Jeff has been a studio potter for 25 years, he studied with Bernard Leach and MacKenzie. He will throw, assemble and discuss aesthetics. He may even be able to give the definitive answer to "what makes a good pot?"! Fee is \$35 (US). Send check payable to MHCC Ceramic Club, CO Stephen Mickey, MHCC Visual Arts, 26000 SE Stark St., Gresham, OR, USA, 97030 or call Steve at (360) 896 - 1596.

Port Moody Arts Centre has a drop in studio with professional technical support on Tuesdays, 10 am - 1 pm and Wednesdays, 7 pm 10 pm. Call 469 - 4561 for details.



**POTTERS  
GUILD  
of BRITISH  
COLUMBIA**

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Vancouver BC V6H 3R7  
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### Potters Guild of British Columbia 1997 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

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Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

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I/we enclose \$ \_\_\_\_\_

Mail or deliver to:  
Potters Guild of BC  
1359 Cartwright Street  
Vancouver, BC  
V6H 3R7

The membership is for the calendar year ending in December of 1997